

HILLA REBAY



CONFUOCO (1946)

11 x 14, Watercolour

MUSEUM OF NON-OBJECTIVE PAINTING
1071 FIFTH AVENUE NEW YORK 28, N. Y.



HILLA REBAY 1947

The Solomon R. Guggenheim Foundation presents watercolours and unrivalled collages by Hilla Rebay. This collection, the work of thirty-eight years, is being exhibited by public request.

NOVEMBER-DECEMBER 1948

THE MUSEUM OF NON-OBJECTIVE PAINTING

INTRODUCTION

The present exhibition of watercolours and collages by Hilla Rebay is only the latest of a long series of one-man shows by this artist in the important cities of the world.

In Strassburg, Alsace, where she was born, Hilla Rebay began to draw portraits as a child of six, and at the age of eleven, she accomplished her first excellent portrait in oil. Her drawings were called Holbein-like by the greatest of academic masters, E. V. Gebhard, Duesseldorf. Her formal art education began when she was not yet sixteen, at the Academies of Duesseldorf and Paris, where she received several first prizes. In 1913, her paintings were exhibited at the Salon des Independents in Paris. In 1914 and 1915, after exhibiting in the free Secession in Berlin, she exhibited at the Munich Spring Secession, and was accepted even in the Summer Secession of Munich, which had the most difficult of all juries to pass. In 1915, after exhibiting in Switzerland, she was invited to show at the "Sturm," Berlin, by Herwarth Walden; who was the first promoter of Leger, Gleizes, Delaunay, Metzinger, Chagall, Kandinsky, Marc, Klee and Baeur, as well as of all the other prominent painters of our time. There she had a one-man show.

In 1918, Hilla Rebay became a member of the "November Gruppe," and exhibited with them each year, until she was a member of the exclusive "Kraeter" group. From 1923 to 1927, she lived and exhibited in Rome and Paris, until she was invited to America, where her first show was at the Worcester Museum in 1927. Following that, she had several one-man shows in New York: one at the Marie Sterner and two at the Wildenstein Galleries. During the same years and later on, her paper paintings, negra drawings and non-objective paintings were exhibited in Parisian one-man shows at the Galerie Carmine and at Bernheim Jeune, Paris, several times. In the Salon de Tuileries and at the Salon d'Automne, she exhibited in the group with Gleizes and Delaunay in 1937 and 1938.

Her greatest admirer was Felix Fénéon, the foremost of French art experts, who considered her the greatest woman painter and who honored her by having her paper paintings above his desk, before his seat in his dining room, as well as opposite his bed, and who in many letters, until he died, implored her to paint, instead of working for other artists. It was Hilla-Rebay, who was chiefly responsible for the first Salon for Non-Objective Painting in Paris, in the Palais des Beaux Arts, opened by the President of France in 1947, in which the American group oc-

cupied the Hall of Honour, and which group created such a sensation, that it continues to be spoken of in Paris as extraordinary.

Such famous art critics as André Salmon and the late Ivonhoe Rambasson, who was honorary curator of all museums of France, often wrote of her art and called her the creator of the school of collage of Paris; since her shows stimulated many artists to try cutting in coloured papers, even lines, only to find out how difficult it is, to create art in this medium, and especially an atmosphere and rhythm.

As a painter, Hilla Rebay progressed through the several phases of painting by way of academism, expressionism, cubism, and abstraction; she finally attained fulfillment in Non-Objectivity. This, she considers the sole expression of Art for the coming "rhythmic spiritual era," which is so much in contrast to the bygone epochs of materialistic static reproduction. A procession of painting which, though increasing in quality of workmanship and volume, embodied no spiritual advance, since the time of the caveman's first imitative wall designs.

Besides being a painter, Hilla Rebay has long been a collector of the work by such great masters as Kandinsky and Bauer, as well as that of Gleizes, Seurat, Leger, Klee, Chagall, Delaunay, and others. Her earliest collection and some of her own works, including many of her superb paperplastics, were combined in 1937 with the collection of Solomon R. Guggenheim, to provide the nucleus of the permanent collection of the Museum of Non-Objective Painting.

But, even since 1937, she has not missed any opportunity to collect, especially the works by Kandinsky, whom she considers with Rudolf Bauer, the greatest master of creative painting of all time. To see this collection, especially of Kandinsky, so rare in quality and choice, is a must for any well-informed art expert. Some of this collection, part of which arrived from her European estate, now comprises paintings also by Domela, Moholy, Modigliano, Leger, Gleizes, Chagall, Mondrian, Seurat, Valmier, Gildewart, Xceron, Nebel, as well as many fine American non-objective painters' works. Many of these masters would have been ignored or in bitter need, without her help and foresight but neglected, such as Rembrandt was, when he lay dying in the poorhouse, because he too was above fashion and commercial-minded interests. It is already evident that in the future, The Solomon R. Guggenheim Foundation collection will need no exchanges nor eliminations, because of the remarkable judgment with which its paintings have been chosen. The unending appeal and variety of contrasts in creative paintings, of rhythmical life and spiritual content, are beyond the outdated static ideal of the materialistic past, and present the rhythmic form ideal of the future. The silly search for a loose brush stroke as well, with which so many self-elected,

so-called art experts of today clutter their vision, ever since they so unanimously had missed Rembrandt, Seurat and Van Gogh as well, whose real essential was their research and basic knowledge of constructive pictorial law. This, however, was always overlooked by all hunters for the materialistic sensualities of the brush stroke, who are equally unable to realize the importance of rhythmic advance, leadership of which belongs to America's very nature. There these rhythmic artistic qualities of an invisible or visionary reality are not only created, studied and searched for, but recognized as much needed practical modern life essentials, of help and influence to betterment. Not only by the steel magnate or by the window displayer or the commercial advertiser, the engine builder, the dancer, but also by educators, the physician, the prison authority, as well as by teachers; so as to mention only a few who to this art attribute utility, never contributed to any objective (now outdated) static painting and who have sent enthusiastic letters and reports to the Solomon R. Guggenheim Foundation.

It is the rhythm, which is between the forms that creates the infinity of life in these creative non-objective paintings. This rhythmic element is obvious in Hilla Rebay's paintings, as also the perfection of balance, which is so especially outstanding in the work of Rudolf Bauer, the greatest painter of all time, as his work is marked by the sublime austerity of rhythm. Influential art like this develops in the onlooker reverence to the visionarily perceived realities of all spiritual dimensions and essences, about which Hilla Rebay has written and taught so much. To support and present this great master Bauer, Hilla Rebay has unselfishly devoted endless efforts of protection and many kinds of sacrifices, ever since she met him in the Sturm in Berlin in 1916. While introducing these two artists to each other, the visionary pioneer Herwarth Wolden, suddenly inspired, loudly exclaimed: "A historical moment." This has already become evident.

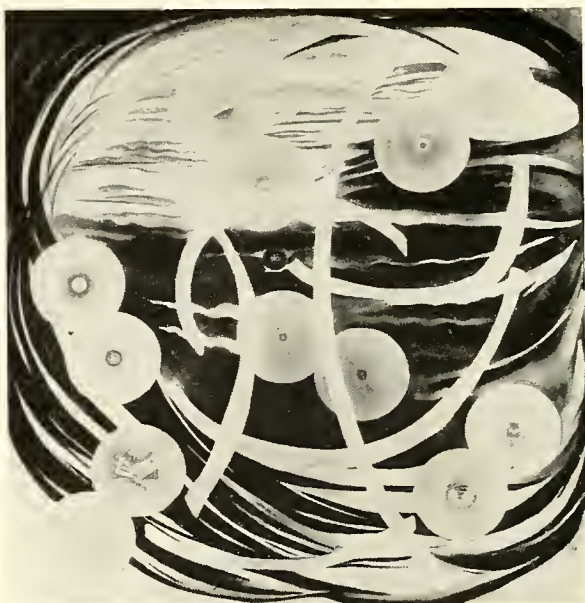
The present exhibition of Hilla Rebay's watercolours shows 254 selected paintings and paper collages retrospectively to 1913. It has a double interest, since these small works are in such contrast to her huge oil paintings. These watercolours are really watercolours at their best, and no other non-objective painter has brought out watercolours with such powerful intensity without losing the design. The collages show a finesse of design and of texture, which has never been done before and probably can never be rivalled. The versatility of this great artist is astounding, as she is known for her powerful, dramatic, if not tender and lyrical non-objective oil paintings with their exquisite colours, their inventiveness, their powerful rhythm of motives and contrasts. Which have created the enthusiasm of connoisseurs, wherever they have been seen. However, like all really great artists, Hilla Rebay is far too busy

at work, to exhibit often or to promote her own fame, but often she has arranged group exhibitions of American artists, whom she has unselfishly taught and financed for many years. Her courage in helping totally unknown painters is rare indeed, especially for a museum director. She arranged the first group exhibition of American painters in Europe since the war, an exhibition which has proved a sensation in Paris and Switzerland, and which still is touring in Germany. And all this by a woman who is known, to the many, who write to her from all over the world, only as an art writer, editor, lecturer and museum director, and who is one of the world's foremost artistic figures of our time. Ever since 1911 she was a helping friend to great painters, neglected, today as always, and the pioneer promoter of this extraordinary creative non-objective new art ideal, with its practical usefulness to mankind. This has been certified in thousands of public comments, now a record in the Museum of Non-Objective Painting; comments of great importance as testimony to the public's response to this great Art and its usefulness. Also, Hilla Rebay's forceful leadership in museum arrangement and organization, as well as in the presentation and display of art, have become famous in the international world of Art. Her vision and indubitable courage are based on forty-five years of study, experience, and knowledge. Already as a young girl she proved her foresight when she bought, with her pocket money of five or ten dollars, paintings by the then totally unknown, ridiculed Van Gogh and Gauguin.

Hilla Rebay certainly never feared the fate which confronted her, like all pioneers, that of being misunderstood and attacked, and she was especially indifferent to it in 1913, when, working all alone in Alsace-Lorraine, unaware of the non-objective theories of Kandinsky and of his work, she openly declared reproductive art as mere skill, and discarded her own renown for such skill (though already considered a master of it in Paris) and started out all by herself, the unending study of non-objective creative painting's counterpoint. Realizing its extraordinary influence and importance for the future of mankind, as the only possibility to bring rhythmic order into the individual, thereby developing his visionary and spiritual faculties and therefore the only possibility for achieving international peace, which must be based on the individuals. Therefore, it is no wonder that Hilla Rebay is truly the foremost art figure of our day; and that famous European art-historians continually proffer requests for permission to write the rich and fascinating story of her life, and about her devotion to the best in Art, which has been found to be the painting of non-objective creation.

ELISE RUFFINI

Asst. Professor of Art
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LARGO (1946)

10 ft. x 10 ft., Oil

Of Hilla Rebay's paintings in the 1948 Exhibition in the Salan de Realités Nouvelles, at the Palais des Beaux Arts in Paris, one of which is reproduced above, René Massat wrote in "Le Courier des Arts et des Sciences," August 1948:

"Hilla Rebay, who animated the group of Non-Objective painters in New York, and also organized the collection and the Museum of Non-Objective Painting sponsored by the Solomon R. Guggenheim Foundation, reveals in her remarkable contributions the sensitive mentality and mind of the great artist she is, and who has written: 'The Non-Objective painter is the prophet of the spiritual era. Those who have experienced the benefit of this art derive a spiritual wealth, which to them can never be lost.' "

Many French artwriters and critics wrote about Hilla Rebay . . .

"Mme. Hilla Rebay is the virtuoso of cutting out and creator of the School of Collage in Paris. Her success is great and legitime."

André Salmon
"Revue de France"

"Hilla Rebay knows it well. These are creations of Quality."

Andrée Warnot
"Comœdia Paris"

"Mme. Rebay solves the difficult problem to create harmony and better still an atmosphere."

Louis Vauxelles
"Excelsior Paris"

"Hilla Rebay under the auspices of Felix Fénéon gives us a penetrant perception and expresses profoundly elementary being."

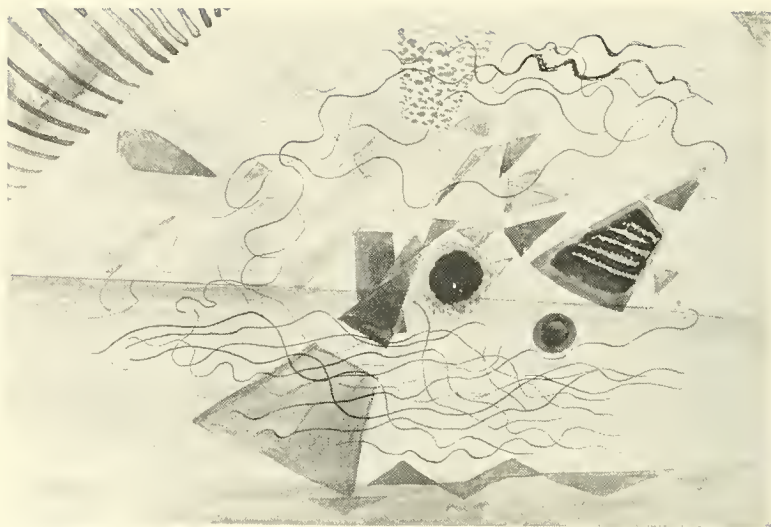
Waldemar George
"La Patria Paris"

"What art has this young woman—what avalanche of talent."

Charles de Viel
"Le Mont Parnasse"

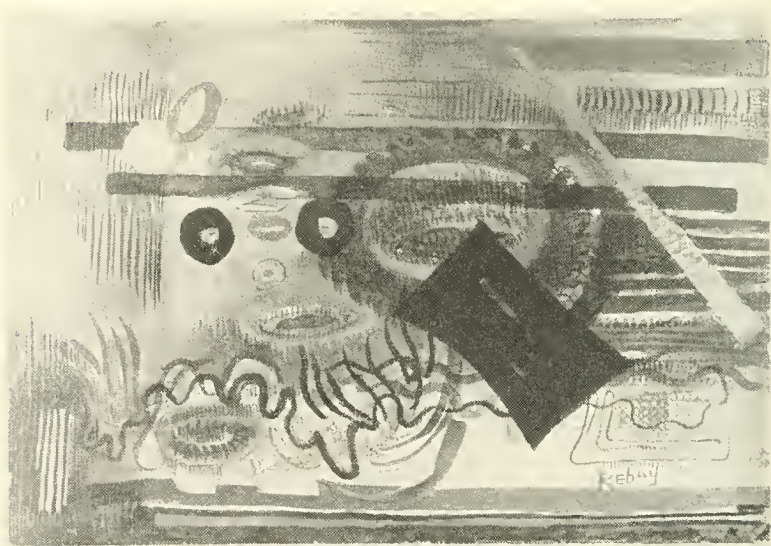
"Miss Hilla Rebay professes the absolute in Art, a fabulous world, riots of colours, which however, never confuse, equally great fantasy her exacting imagination finds it solidity in the design."

P. Bearn
"Paris"



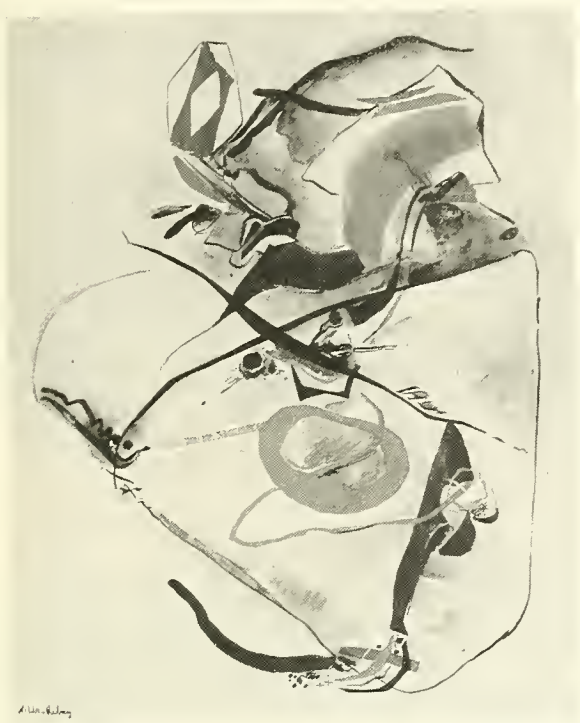
BLACK LINES (1948)

7 x 10, Watercolour



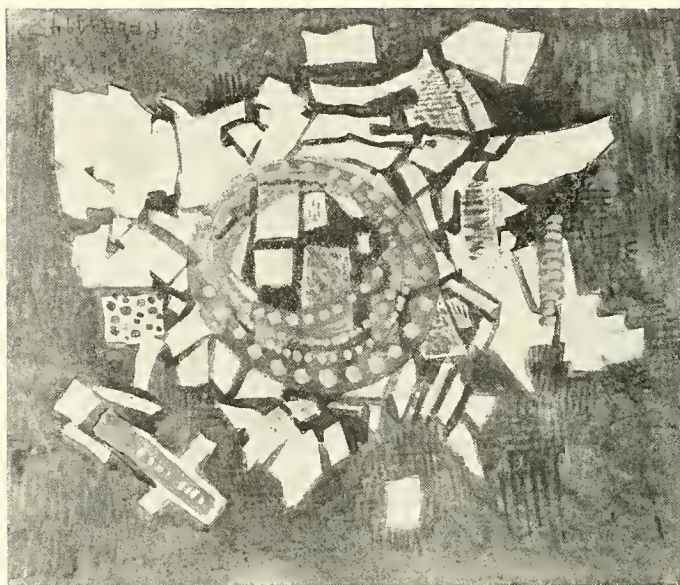
DARK ACCENT (1948)

7 x 10, Watercolour



RECEDING (1918)

10 x 8, Collage



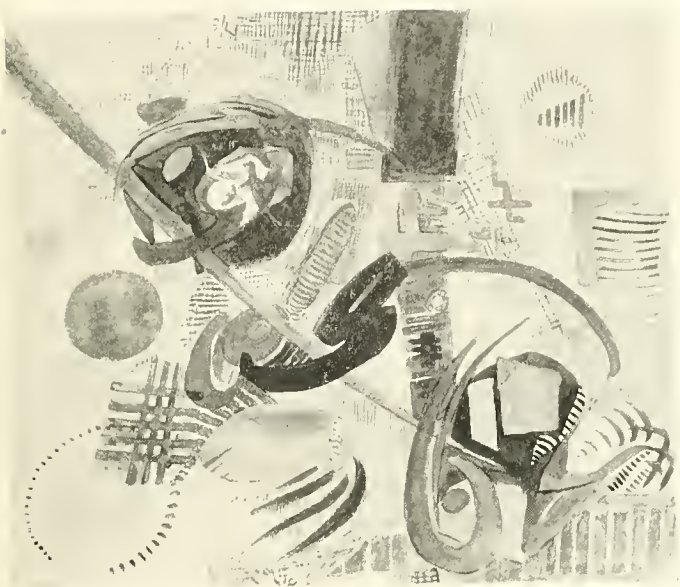
FUGUETTE (1945)

12 x 13, Watercolour



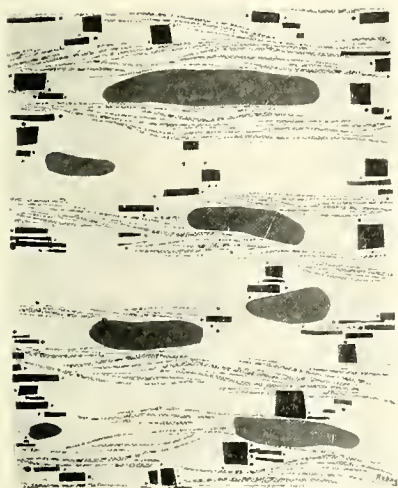
INTERWOVEN (1948)

7 x 10, Watercolour



LIBERO (1948)

9 x 11, Watercolour



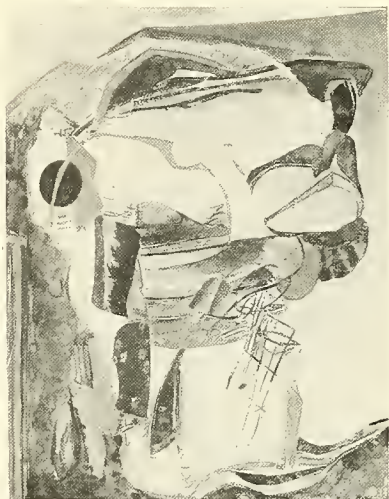
FLOATING (1939)

19 x 15, Collage



ALLEGRO (1939)

19 x 15, Collage



IMPROVISATION (1922) 11 x 8, Watercolour



SCHERZO (1924) 11 x 8, Watercolour

LISTING COLLAGES AND PAINTINGS

1. WOOD CUT	(1911)	4x7	INK
2. WOOD CUT	(1911)	4x8	INK
3. WATERCOLOUR	(1913)	8 1/4 x 19	
4. WATERCOLOUR	(1914)	3 3/4 x 6	
5. WATERCOLOUR	(1914)	3 1/2 x 5	
6. WATERCOLOUR	(1914)	3 3/4 x 6	
7. WATERCOLOUR	(1914)	6 3/4 x 9	
8. WATERCOLOUR	(1914)	3 3/4 x 6	
9. COLLAGE	(1915)	8 1/2 x 11	
10. WATERCOLOUR	(1915)	12 1/2 x 9 1/4	
11. WATERCOLOUR	(1915)	8 1/4 x 12 3/4	
12. WATERCOLOUR	(1916)	4 1/2 x 6	
13. COLLAGE	(1916)	8 1/4 x 10 1/2	
14. WATERCOLOUR	(1916)	1 1/8 x 6 3/8	
15. WATERCOLOUR	(1916)	7 1/2 x 10	
16. DRAWING	(1916)	11 x 8 1/2	
17. COLLAGE	(1916)	4 1/4 x 3 3/4	
18. COMPOSITION	(1916)	4x7	COLLAGE
19. COLLAGE	(1916)	8x7	COLLAGE AND WATERCOLOUR
20. COLLAGE	(1916)	10 3/4 x 8 1/2	COLLAGE
21. COLLAGE	(1916)	3 3/4 x 5 1/2	COLLAGE AND WATERCOLOUR
22. COLLAGE	(1916)	6 1/2 x 9 1/2	COLLAGE AND WATERCOLOUR
23. COLLAGE	(1916)	5 1/8 x 7 3/4	COLLAGE
24. COLLAGE	(1916)	4x6	COLLAGE
25. COLLAGE	(1916)	5 1/8 x 5 1/8	COLLAGE AND WATERCOLOUR
26. WATERCOLOUR	(1916)	7 1/2 x 10	WATERCOLOUR
27. COLLAGE	(1916)	4 1/2 x 6 1/4	COLLAGE AND WATERCOLOUR
28. WATERCOLOUR	(1916)	8 3/4 x 11	
29. WATERCOLOUR	(1917)	4 1/2 x 3 3/4	
30. WATERCOLOUR	(1917)	5 1/4 x 5 1/2	
31. COLLAGE	(1917)	5 x 6 3/4	
32. OIL	(1917)	4 1/4 x 5 3/4	

33. OIL	(1917)	4½x5¾	
34. COLLAGE	(1917)	4x4½	
35. COLLAGE	(1918)	9x9	
36. COLLAGE	(1918)	3⅛x5½	
37. WATERCOLOUR	(1918)	2x4	
38. WATERCOLOUR	(1918)	2x3	
39. COLLAGE	(1919)	8½x11	
40. COLLAGE	(1920)	4⅝x10	
41. SCHERZO	(1924)	8¾x11	COLLAGE
42. FUGUE	(1924)	9½x13	COLLAGE
43. NEGRO GIRL	(1937)	10x12	PENCIL DRAWING
44. ERECT	(1937)	17x13½	COLLAGE
45. COMPOSITION	(1938)	17x13½	COLLAGE
46. GREEN THEME	(1938)	17x13¾	COLLAGE
47. REGRETS	(1938)	11x8½	COLLAGE
48. FIGURE	(1939)	13½x17	COLLAGE
49. COMPOSITION	(1939)	17x13½	COLLAGE
50. BOULLY	(1939)	17¾x13¾	COLLAGE
51. FUGUE, INTENSITY	(1939)	17x13½	COLLAGE
52. FUGUE	(1939)	17x13½	COLLAGE
53. DISTANT	(1939)	13½x17	COLLAGE
54. GRAY IN GRAY	(1939)	13½x17	COLLAGE
55. COUNTERFUGUE	(1939)	13½x17¼	COLLAGE
56. FLOATING	(1939)	17x13½	COLLAGE
57. POINT AND LINE	(1939)	13½x17	COLLAGE
58. LYRICAL INVENTION	(1939)	17x13½	COLLAGE
59. VERTICAL	(1939)	17x13½	COLLAGE
60. DELICATE	(1939)	17¼x13¾	COLLAGE
61. ALLEGRO	(1939)	17x13½	COLLAGE
62. PINKNESS	(1939)	9x11¼	COLLAGE
63. CENTERED COMPOSITION	(1939)	9x11¼	COLLAGE
64. COMPOSITION	(1939)	5⅛x6½	COLLAGE AND WATERCOLOUR
65. RHYTHMIC	(1940)	13½x10⅞	COLLAGE AND WATERCOLOUR

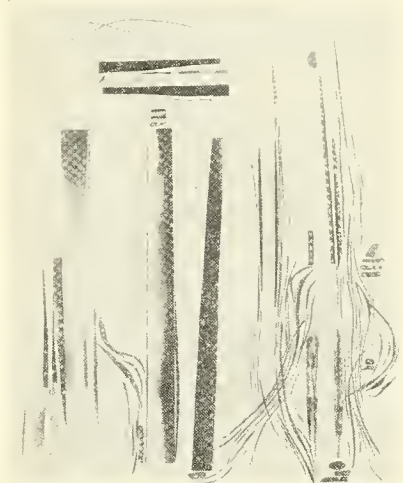


COUNTER FUGUE (1939) 17 x 13, Collage



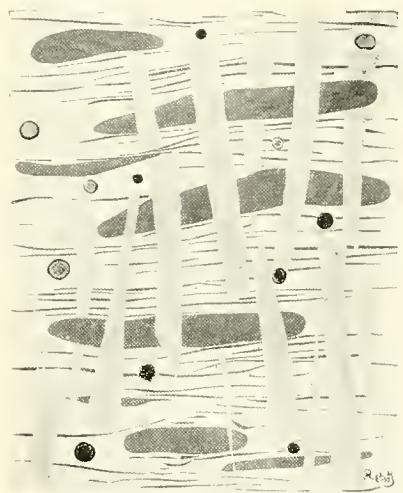
ERECT (1937)

10 x 12, Collage



UPWARD (1938)

17 x 13, Collage



DISTANT (1939)

17 x 13, Collage

66. COMPOSITION	(1940)	17½x10½	WATERCOLOUR
67. BLUE ACCENT	(1941)	13¼x11	WATERCOLOUR
68. PIZZICATO	(1943)	8½x11	WATERCOLOUR
69. VERA	(1943)	8½x11	WATERCOLOUR
70. BLUE MOTIF	(1943)	11x13½	WATERCOLOUR
71. ASCENDING #A9	(1943)	11¾x9	COLLAGE AND WATERCOLOUR
72. PIZZICATO	(1944)	9x12	WATERCOLOUR
73. ALLEGRO	(1944)	10½x13½	WATERCOLOUR
74. CONTRASTS	(1944)	12x16	WATERCOLOUR
75. VIVACE	(1944)	9x12	WATERCOLOUR
76. WATERCOLOUR	(1944)	12x16	WATERCOLOUR
77. PIZZICATO	(1944)	10½x14½	WATERCOLOUR AND CRAYON
78. LIGHT	(1944)	10x13	WATERCOLOUR AND CRAYON
79. EXPRESSIVO	(1944)	11x14	WATERCOLOUR
80. PURPLE FORM	(1944)	11x15½	WATERCOLOUR
81. FUGUETTO	(1944)	10¾x7¾	WATERCOLOUR AND CRAYON
82. PIZZICATO	(1944)	11x14	WATERCOLOUR
83. SCHERZO #3	(1944)	8½x11½	WATERCOLOUR
84. IN GRAY	(1944)	11½x14	WATERCOLOUR
85. ANIMATO	(1944)	11½x15½	WATERCOLOUR
86. RONDINO	(1944)	10¼x6¾	WATERCOLOUR
87. ANDANTINO	(1944)	19¾x13¾	WATERCOLOUR
88. COMPOSITION #14	(1944)	13½x11	
89. COLLAGE #8	(1944)	12¼x8	
90. VIVACE	(1944)	11¾x8	
91. TENDERNESS	(1944)	11½x8¾	WATERCOLOUR
92. LENTO	(1944)	8x9¼	WATERCOLOUR
93. FUGUETTO	(1944)	7½x11	WATERCOLOUR
94. CIRCLE	(1944)	11½x9	WATERCOLOUR
95. WHITE COMET	(1944)	10¾x13	WATERCOLOUR
96. YELLOW SQUARE	(1944)	9¼x7¾	WATERCOLOUR
97. LEADING ON	(1945)	15x19¾	WATERCOLOUR
98. ANDANTE	(1945)	9x12	WATERCOLOUR

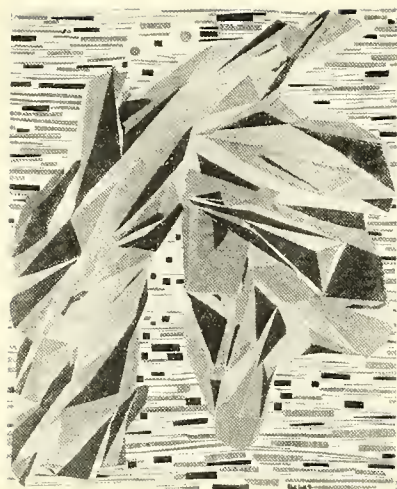
99. PIZZICATO	(1945)	14 $\frac{3}{4}$ x10	WATERCOLOUR
100. LARGO	(1945)	11 $\frac{1}{2}$ x9	WATERCOLOUR
101. PRISMATIC	(1945)	13 $\frac{1}{2}$ x10	WATERCOLOUR
102. WITHIN A CIRCLE	(1945)	13 $\frac{1}{4}$ x10 $\frac{1}{4}$	WATERCOLOUR
103. RED CIRCLE #2	(1945)	11 $\frac{3}{4}$ x9	WATERCOLOUR
104. RED AND GREEN	(1945)	7x10	WATERCOLOUR
105. LARGO	(1945)	19 $\frac{1}{2}$ x13 $\frac{1}{2}$	WATERCOLOUR
106. CON MOTO	(1945)	11 $\frac{3}{4}$ x8 $\frac{7}{8}$	WATERCOLOUR
107. ANDANTE #D	(1945)	11x10	WATERCOLOUR
108. FUGUETTA	(1945)	9x8	WATERCOLOUR
109. LENTO	(1945)	13 $\frac{1}{4}$ x10	WATERCOLOUR
110. CROSS	(1945)	11 $\frac{1}{2}$ x8 $\frac{3}{4}$	WATERCOLOUR
111. ROUND ACCENTS	(1945)	10 $\frac{1}{2}$ x9	WATERCOLOUR
112. RED CIRCLE	(1945)	8x8 $\frac{1}{4}$	WATERCOLOUR
113. BLUE FORM	(1946)	12x15	WATERCOLOUR
114. CON FUOCO	(1946)	11x14	WATERCOLOUR
115. RED LINES	(1946)	9x8 $\frac{1}{4}$	WATERCOLOUR
116. TWO YELLOW TRIANGLES	(1946)	7 $\frac{1}{2}$ x5 $\frac{1}{2}$	WATERCOLOUR
117. POINTED	(1946)	11 $\frac{3}{4}$ x8 $\frac{3}{4}$	WATERCOLOUR
118. LOVELY BLACK	(1946)	18x11 $\frac{1}{2}$	WATERCOLOUR
119. RED FORM	(1946)	13 $\frac{1}{2}$ x10	WATERCOLOUR
120. NOCTURNE	(1946)	9x12	WATERCOLOUR
121. CIRCLES	(1947)	8x9 $\frac{1}{2}$	WATERCOLOUR
122. CIRCLES	(1947)	12x16	WATERCOLOUR
123. FUGUETTO	(1947)	7x10	WATERCOLOUR
124. TRIANGLE MOTIVE	(1947)	12x18	WATERCOLOUR
125. PRESTO #1	(1947)	12 $\frac{1}{2}$ x19	COLLAGE
126. COLLAGE #1	(1947)	15 $\frac{1}{2}$ x19	COLLAGE
127. LEGGERO	(1947)	15 $\frac{1}{2}$ x19	COLLAGE
128. PRESTO #2	(1947)	15 $\frac{1}{2}$ x19	COLLAGE
129. GREEN RED PURPLE	(1947)	8 $\frac{3}{4}$ x11 $\frac{1}{2}$	WATERCOLOUR
130. CONTRASTS	(1947)	8 $\frac{1}{2}$ x11	WATERCOLOUR



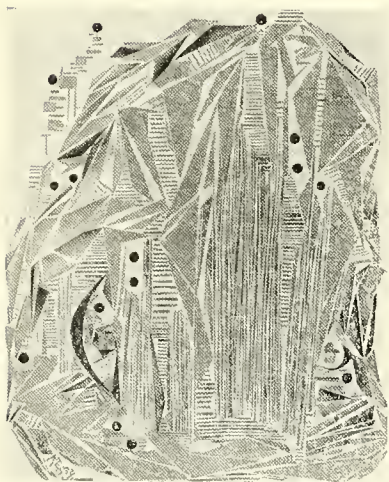
CON BRIO (1931) 9 x 8, Watercolour



TWO RINGS (1939) 17 x 13, Collage



GRAY IN GRAY (1939) 17 x 13, Collage



INTENSITY (1939) 17 x 13, Collage

131. LARGO	(1947)	10x7	WATERCOLOUR
132. CIRCLE	(1947)	7¼x7½	WATERCOLOUR
133. GREEN ACCENTS	(1947)	9¼x9¼	WATERCOLOUR
134. TWO RINGS	(1947)	9¾x12¾	WATERCOLOUR
135. FANTASY	(1947)	13½x10¼	WATERCOLOUR
136. CURVED	(1947)	13¾x10	WATERCOLOUR
137. GLOWING	(1947)	7x10	WATERCOLOUR
138. STRENGTH THROUGH JOY	(1947)	7¼x7¼	WATERCOLOUR
139. IMPROVISATION	(1947)	7½x7	WATERCOLOUR
140. FUGUETTA	(1947)	12x9¼	WATERCOLOUR
141. SCHERZANDO	(1947)	11¾x8⅞	WATERCOLOUR
142. BLUE CIRCLE	(1947)	8¾x11½	WATERCOLOUR
143. THREE CIRCLES	(1947)	8¾x11	WATERCOLOUR
144. POINTED AND STRAIGHT	(1947)	13x10	WATERCOLOUR
145. IMPROVISATION	(1947)	9x11½	WATERCOLOUR
146. TWO CIRCLES	(1947)	7½x7¾	WATERCOLOUR
147. RED POINT	(1947)	9½x8	WATERCOLOUR
148. RED AND GREEN	(1947)	8x12	WATERCOLOUR
149. YELLOW CROSS	(1947)	11½x14	WATERCOLOUR
150. ANCHE	(1948)	7x10	WATERCOLOUR
151. RED SQUARE	(1948)	7x10	WATERCOLOUR
152. BLUE CIRCLE	(1948)	7x10	WATERCOLOUR
153. INTERMEZZO	(1948)	7x10½	WATERCOLOUR
154. BLACK LINES	(1948)	7x10½	WATERCOLOUR
155. DARK ACCENTS	(1948)	7x10	WATERCOLOUR
156. CREATION	(1948)	11x13½	WATERCOLOUR
157. RECTANGLE	(1948)	6½x11	WATERCOLOUR
158. SOMBRE NOTE	(1948)	15x19½	WATERCOLOUR
159. BLACK CROSS	(1948)	10½x13	WATERCOLOUR
160. PAPERPLASTIC	(1948)	7x10	COLLAGE
161. PAPERPLASTIC	(1948)	9½x6½	COLLAGE
162. PAPERPLASTIC	(1948)	8¼x10½	COLLAGE
163. THREE SMALL CIRCLES	(1948)	15x18	WATERCOLOUR
164. PIZZICATO	(1948)	10x11	WATERCOLOUR

165. ANIMATED CONTRASTS	(1948)	17x11½	WATERCOLOUR
166. WHITE CIRCLE	(1948)	11x8½	WATERCOLOUR
167. CENTERED	(1948)	11½x14	WATERCOLOUR
168. CIBERO	(1948)	9⅞x11⅞	WATERCOLOUR
169. RED CIRCLE #11	(1948)	15½x11½	WATERCOLOUR
170. CONSTANTE	(1948)	7x10	WATERCOLOUR
171. PURPLE RIOT	(1948)	10x6¾	WATERCOLOUR
172. EMBRANZO	(1948)	10⅞x7¾	WATERCOLOUR
173. BLACK SQUARE	(1948)	9x8¾	WATERCOLOUR
174. BLUE CIRCLE #6	(1948)	11¼x14⅞	WATERCOLOUR
175. RED CIRCLE	(1948)	6x7¼	WATERCOLOUR
176. BROWN CIRCLE	(1948)	13¾x11½	WATERCOLOUR
177. THREE CIRCLES	(1948)	11½x8¾	WATERCOLOUR
178. SPACE	(1948)	12x8½	WATERCOLOUR
179. SCHERZO	(1948)	5½x8½	WATERCOLOUR
180. COMPOSITION #83	(1948)	8¾x11¾	WATERCOLOUR
181. CONTRASTS	(1948)	6½x8½	WATERCOLOUR
182. ALTROCHE	(1948)	6¾x9¾	WATERCOLOUR
183. IMPROVISATION	(1948)	9½x11¾	WATERCOLOUR
184. WHITE CIRCLE	(1948)	9x12	WATERCOLOUR
185. CUBES	(1948)	6x9	WATERCOLOUR
186. RING	(1948)	9x12	WATERCOLOUR
187. YELLOW TRIANGLE	(1948)	9½x12	WATERCOLOUR
188. TRIANGLE	(1948)	9x12	WATERCOLOUR
189. ANDANTE	(1948)	9x12	WATERCOLOUR
190. YELLOW CHEER	(1948)	6x9	WATERCOLOUR
191. BLUE CIRCLE	(1948)	10½x7	WATERCOLOUR
192. WATERCOLOUR	(1948)	10½x7	WATERCOLOUR
193. BLACK SQUARE	(1948)	10x7½	WATERCOLOUR
194. POINTS	(1948)	7x10	WATERCOLOUR
195. YELLOW CIRCLE	(1948)	9x12	WATERCOLOUR
196. CONTRASTS	(1948)	11x11¼	WATERCOLOUR
197. AUIUDO	(1948)	13½x11	WATERCOLOUR

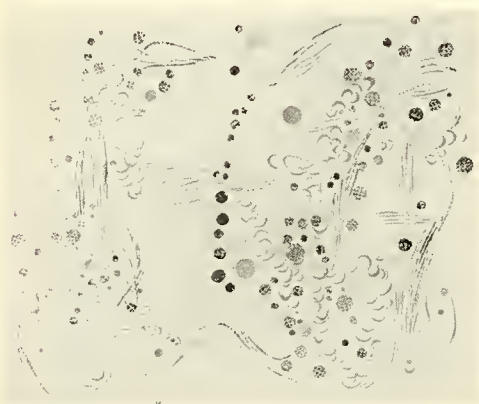


LYRICAL INVENTION (1939) 17 x 13, Collage



GRAZIOSO (1945)

17 x 15, Collage



LEGGERO (1945)

17 x 15, Collage

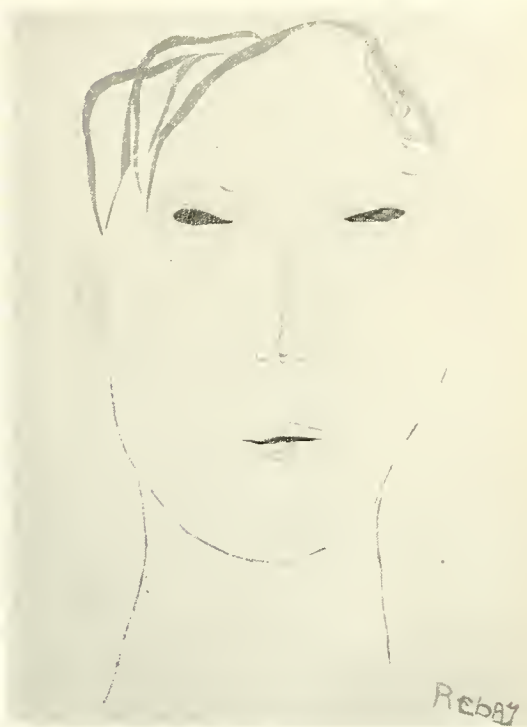


PRESTO (1945)

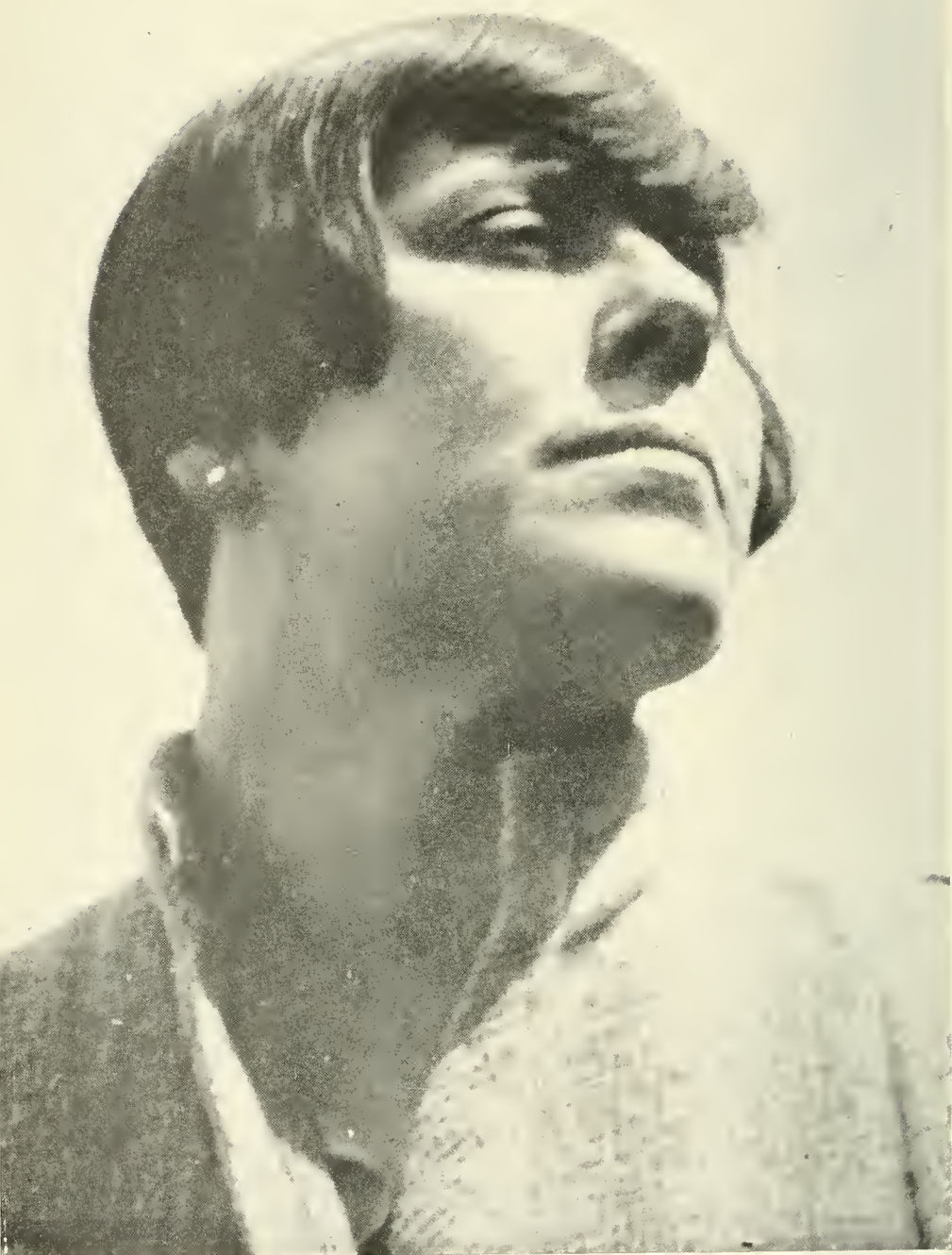
19 x 15, Collage

198. YELLOW AND BLUE	(1948)	10 $\frac{3}{4}$ x11 $\frac{3}{4}$	WATERCOLOUR
199. STELLA	(1948)	13 $\frac{1}{2}$ x11	WATERCOLOUR
200. CALLING	(1948)	8 $\frac{1}{4}$ x7	WATERCOLOUR
201. COMPOSITION		11x13 $\frac{5}{8}$	WATERCOLOUR
202. COSMIC CENTER		9x15	WATERCOLOUR
203. DELICATE		7 $\frac{3}{8}$ x7 $\frac{5}{8}$	WATERCOLOUR
204. SENSITIVE	(1938)	6x4 $\frac{1}{2}$	COLLAGE
205. COMPOSITION		11x13	WATERCOLOUR
206. LILAC SYMPHONIC		18x11	WATERCOLOUR
207. PIZZICATO		10 $\frac{1}{2}$ x14 $\frac{1}{2}$	WATERCOLOUR AND CRAYON
208. RONDINO		6x8	WATERCOLOUR
209. SCHERZO		13 $\frac{1}{2}$ x17	COLLAGE
210. SCHERZO #2		10x13 $\frac{1}{2}$	WATERCOLOUR
211. MORCEAU		10x11	WATERCOLOUR
212. MOVING		12x16	WATERCOLOUR
213. SELF PORTRAIT (As a Child)		12 $\frac{1}{2}$ x9 $\frac{3}{8}$	PENCIL
214. SELF PORTRAIT (As a Young Girl)		11 $\frac{1}{4}$ x8 $\frac{3}{4}$	PENCIL
215. SELF PORTRAIT		18x22	OIL
216. LE MANDARIN		16 $\frac{3}{4}$ x12	COLLAGE
217. VEIL		16 $\frac{1}{2}$ x13 $\frac{3}{4}$	COLLAGE
218. L'OISEAU		13 $\frac{3}{4}$ x17	COLLAGE
219. RED CROSS		9x12	WATERCOLOUR
220. LADY AND FLOWERS		12 $\frac{3}{4}$ x17 $\frac{1}{4}$	COLLAGE
221. COLLISION OF WORLD		14x17	COLLAGE
222. TWO RINGS		13 $\frac{1}{2}$ x17	COLLAGE
223. ALLEGRO		13 $\frac{1}{2}$ x17	COLLAGE
224. REMINISCENCE		11 $\frac{1}{2}$ x9	COLLAGE AND WATERCOLOUR
225. UPWARD		17x13 $\frac{1}{2}$	COLLAGE
226. COMPOSITION #5		8 $\frac{3}{4}$ x11 $\frac{3}{8}$	COLLAGE
227. COLLAGE		8 $\frac{3}{4}$ x11 $\frac{3}{4}$	COLLAGE

228. PHANTASY	11 $\frac{3}{8}$ x8 $\frac{3}{4}$	COLLAGE
229. CHEERFUL	11 $\frac{1}{2}$ x8 $\frac{3}{4}$	WATERCOLOUR
230. SYMPHONY IN A MAJOR	12 $\frac{1}{2}$ x14 $\frac{1}{2}$	COLLAGE
231. YELLOW	9 $\frac{1}{8}$ x12 $\frac{1}{2}$	COLLAGE
232. COMPOSITION #12	14 $\frac{1}{2}$ x10 $\frac{1}{2}$	WATERCOLOUR
233. INTERSECTED COMPOSITION	10x10 $\frac{3}{4}$	WATERCOLOUR
234. COLLAGE	17x9 $\frac{3}{4}$	
235. NOCTURNE	10x10 $\frac{1}{4}$	WATERCOLOUR
236. BLUE AND GREEN	3 $\frac{1}{2}$ x4 $\frac{1}{2}$	WATERCOLOUR
237. ENJOYMENT	4 $\frac{3}{4}$ x6 $\frac{1}{4}$	COLLAGE AND WATERCOLOUR
238. INTERMEZZO	6 $\frac{7}{8}$ x4 $\frac{7}{8}$	WATERCOLOUR
239. PRELUDE #74	4 $\frac{1}{2}$ x3 $\frac{3}{4}$	WATERCOLOUR
240. SCHERZO #76	4 $\frac{1}{2}$ x3 $\frac{1}{2}$	COLLAGE AND WATERCOLOUR
241. COMPOSITION	6 $\frac{1}{2}$ x4	COLLAGE AND WATERCOLOUR
242. FUGUE I #73	4 $\frac{1}{2}$ x4 $\frac{7}{8}$	COLLAGE AND WATERCOLOUR
243. COMPOSITION #10	14 $\frac{1}{2}$ x10 $\frac{3}{4}$	WATERCOLOUR
244. ANDANTE #27	8x5	WATERCOLOUR
245. RED CENTER	12x18	WATERCOLOUR
246. BACCHUS	18x11	COLLAGE
247. WISTFUL	17x14	COLLAGE
248. L'ETE	18x14	COLLAGE
249. TETE	17x14	COLLAGE
250. THE FAN	17 $\frac{1}{2}$ x14	COLLAGE
251. LA LOGE	14x13 $\frac{1}{2}$	COLLAGE
252. FUGUE	16x12 $\frac{1}{2}$	COLLAGE
253. ORCHID	13 $\frac{1}{2}$ x17 $\frac{1}{4}$	COLLAGE
254. L'OISEAU	17 $\frac{1}{2}$ x14	COLLAGE
255. SUBDUED	13 $\frac{1}{2}$ x10	WATERCOLOUR

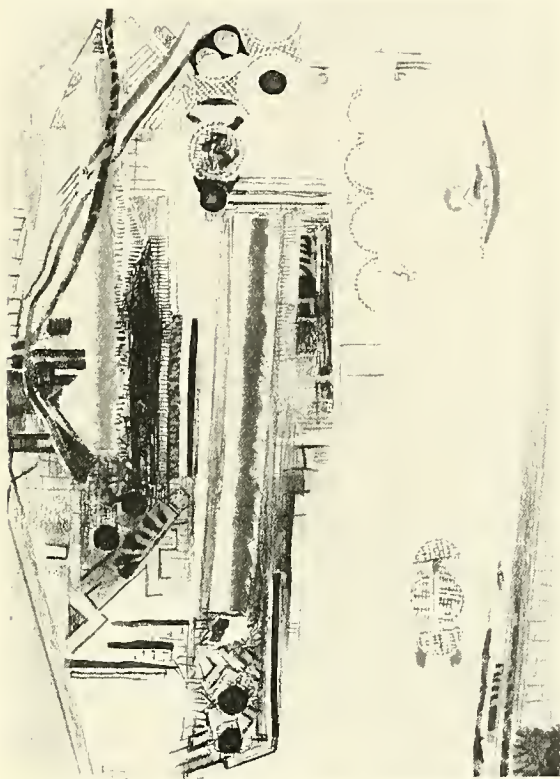


EARLY ABSTRACTIONS AND COLLAGES ARE NOT DATED



HILLA REBAY (1929)

Photograph by Moholy Nagy



SENSITIVE (1918)

6 x 4, Watercolour



LEADING (1945)

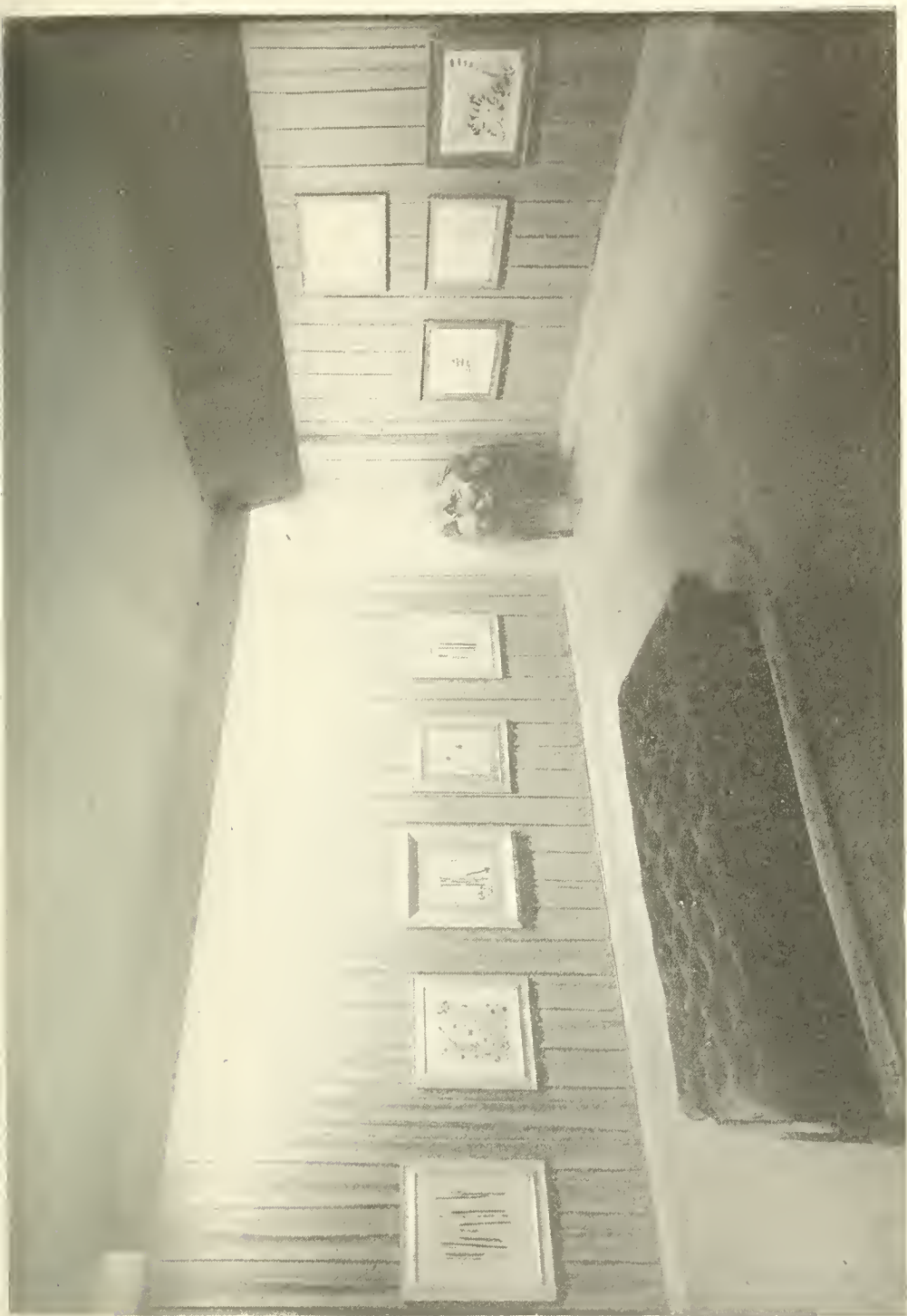
15 x 20, Watercolour



Hillo Rebay's "Sleeping Child," made in Florence, Italy, proves very well that the non-objective painter can draw.

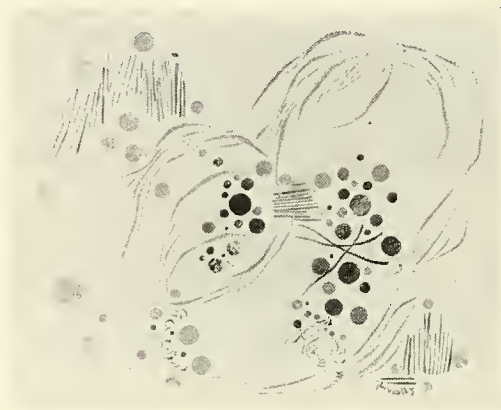


TWO GENERAL VIEWS OF HILLA REBAY EXHIBITION OF WATERCOLOURS AND PAPERPLASTICS



"Attach your eyesight to the visionary rhythm
and do not search for the materialistic
delusion of matter."

Hilla Rebay



SCHERZO (1945)

17 x 15, Collage

"Creative Painting at last — The Art of the
past was merely part of a development that
finally culminated in the camera" — One
of thousands of intelligent public comments
made in the Museum of Non-Objective
Painting.

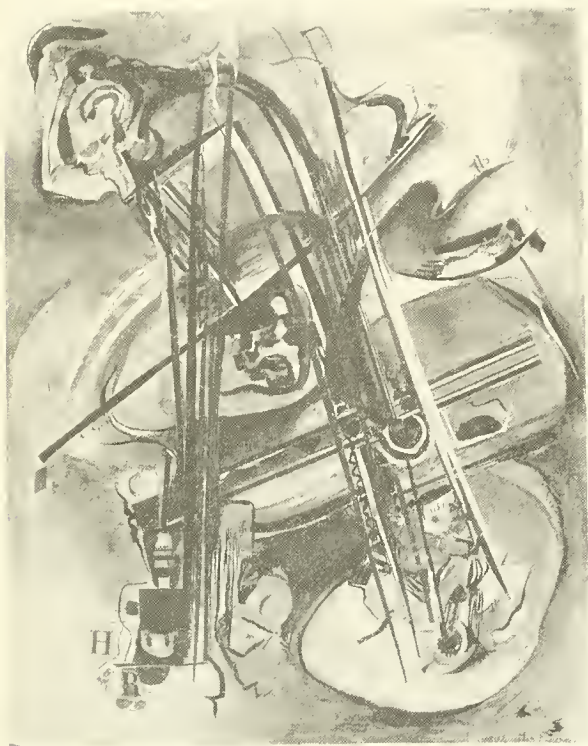


ARTIST BEFORE ABSTRACTIONS IN 1929 IN NEW YORK CITY



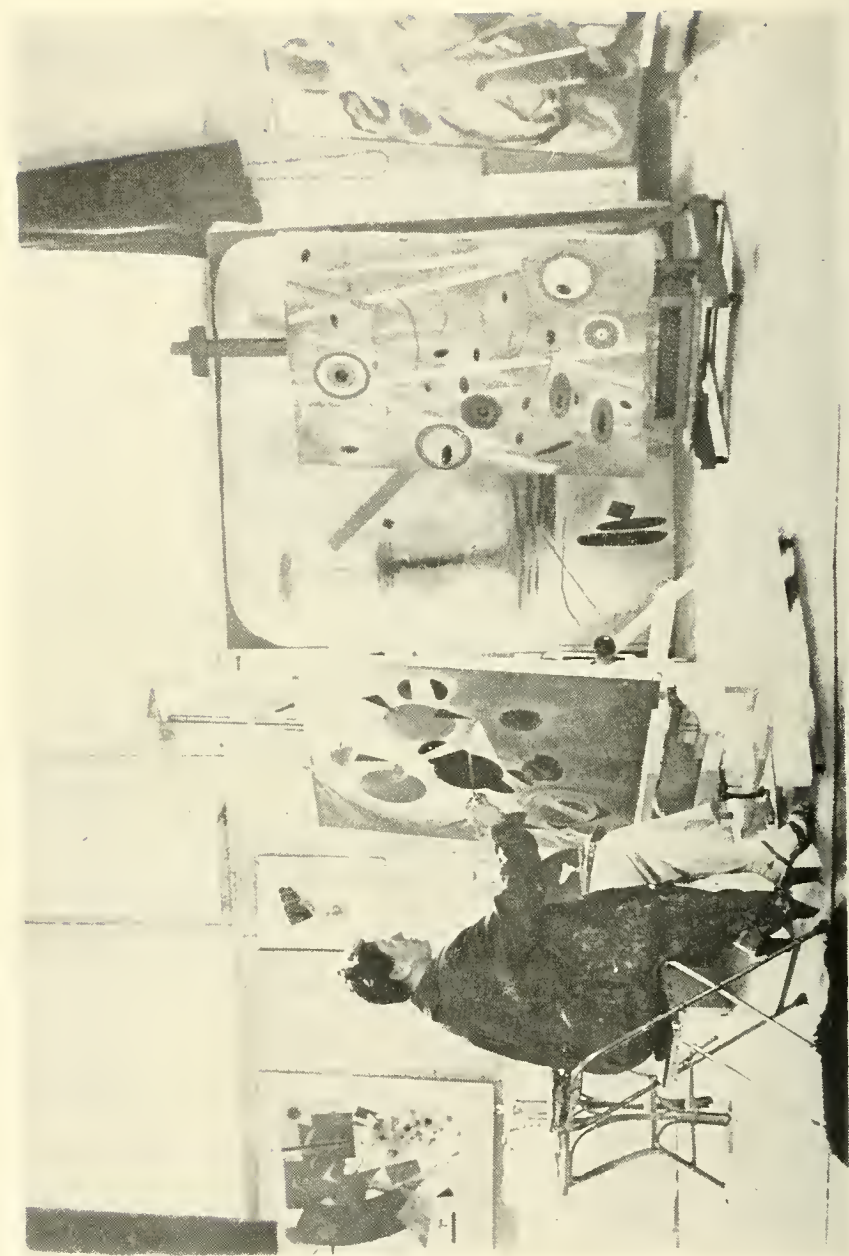
COLLAGE (1917)

7½ x 9¾



COLLAGE (1916)

8 ³/₄ x 11 ¹/₄



THE ARTIST AT WORK IN HER STUDIO AT GREENS FARMS, CONNECTICUT